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# The Classical Weekly

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## AGAIN THE LOEB CLASSICAL LIBRARY

The Loeb Classical Library was discussed last, in THE CLASSICAL WEEKLY, in 17.169-170, 177-178, 185-186 (April 7, 21, 28, 1924). Since that time the following volumes of the Library have been issued.

(1) Plautus, Volume III, by Professor Paul Nixon, Dean of Bowdoin College. The volume contains text and translation of the Mercator, the Miles Gloriosus, the Mostellaria, and the Persa. There is also an Index of Proper Names (525-526).

With respect to Volumes I and II of this translation of Plautus I had something to say in THE CLASSICAL WEEKLY 12.57-58. Instead of making any further comments on the translation here, I give, by way of specimens, Professor Nixon's version of that delicious passage, Miles Gloriosus 1-79.

P.<sup>1</sup> Mind ye make my buckler's sheen outshine the wonted radiance of the sun in cloudless sky, that, when 'tis needed in the fray, its rays may dazzle the array of foes that face me. Verily would I comfort this blade of mine, lest he lament and pine at lingering idle by my side so long, when he doth long, poor lad, to slash to shreds our foemen. But whereabouts here is Artotrogus?

A. Here, sir, beside our hero bold and blest and of princely bearing! While as a warrior—Mars would not presume to call himself your peer, or match his powers with yours.

P. Who was the wight<sup>2</sup> I succoured at Weevil Field, where the commander in chief was Battle-

<sup>1</sup>P. = Pyrgopolinices, 'Town-Tower-Taker', the Miles Gloriosus; A. = Artotrogus, the *parasitus* of Pyrgopolinices.—The numerous stage-directions which Professor Nixon inserts in his translation are here omitted.

<sup>2</sup>I regard this rendering of *Quemne ego. . . servavi*, etc., as most unhappily wrong. Plautus said nothing so flat as that. Pyrgopolinices, represented all through this scene as an ignoramus, is pictured here as puzzled by the reference to Mars, the one god about whom, conceivably, he should know something. Bewildered, he asks, 'Mars, Mars? Who is Mars? Do you mean the man I rescued', etc. The bit of stupidity thus ascribed to the Miles is super-Plautine: why, oh why spoil it? Professor Nixon's rendering involves also the assumption that Plautus attached the question-sign *ne* to an interrogative pronoun. I should like to have parallels from Plautus to such a use. In Proceedings of the American Philological Association, for July, 1892 (23.xviii-xxiii), in a paper entitled An Attempt to Solve the Difficulties of Horace, Sat. I, 10, 21, With Notes on Related Questions, Professor H. C. Elmer argued that we must see just such a use of *ne* with an interrogative in Horace's words, *O seri studiorum! quine putetis difficile et mirum Rhodio quod Pitholeonti contigit?* I am inclined to think that he is right: the sense is 'why should you think that a difficult or a marvelous achievement which was within the competence of Pitholeon of Rhodes?' Certainly that explanation is far better than the view to which Professor E. P. Morris clung, as recently as 1909, in his edition of the Sermones of Horace, that *quem* is a relative! Of course Professor Morris was right in saying that "The appending of *-ne* to a relative is not unfrequent". But that has no more pertinence here than to say that beginning certain words with a *b* is a common practice.

For examples of a very different thing—the interrogative *ne* used when the question itself is not formulated in words, one need look no further than Aeneid 4. 538 (*quiane*), or Aeneid 10.673 (*quosne*), passages very different from Horace, Sermon. 1.10.21.

Now the very view I refuse to accept for the Horace passage is the right explanation of Plautus, Miles 13, and 66 (Professor Nixon is wrong there, too, though the form of his translation disguises his error). Professor Tyrrell's note on the latter passage might have set Professor Nixon right. See also the good note in Brix-Niemeyer, *Trinummus*, 360.

boonski Mightimercenarimuddlekin, the grandson of Neptune?

A. I remember, sir. Of course you mean that one with the golden armour whose legions you puffed away with a breath, much as the wind does with leaves, or a thatch roof?

P. Oh, a mere nothing, that, really! . . .

A. . . And that elephant in India, for instance! My word, sir! How your fist did smash his forearm to flinders!

P. Eh? Arm?

A. His foreleg, I should say, sir.

P. 'Twas but a careless tap.

A. Lord, yes, sir! If you had really made an effort, your arm would have clean transperforated the beast, hide, flesh, bone, and all. . . .

P. So you remember, eh?

A. Indeed I do, sir. One hundred and fifty in Cilicia. . . a hundred in . . . Jugtheevia. . . thirty Sardians. . . sixty Macedonians—that's the list of the men you slew in a single day, sir.

P. The sum total being what?

A. Seven thousand, sir.

P. Yes, it should come to that. Your computation is correct. . . .

A. And how about that time in Cappadocia, sir, when you would have slain five hundred men all at one stroke, if your sword had not been dull?

P. Ah, well, they were but beggarly infantry fellows, so I let them live.

A. Why should I tell you, sir, what the whole world knows—that you are the one and only Pyrgopolynices on earth, peerless in valour, in aspect, and in doughty deeds? All the women love you, sir, and you can't blame them, when you're so handsome. Those girls, for instance, that caught me from behind by the cloak, only yesterday.

P. What did they say to you?

A. They kept asking about you, sir. "Is he Achilles?" says one of 'em. "No, his brother", says I. "Goodness gracious! That's why he's such a fine, handsome gentleman", says the other one. "Just see what lovely hair he has. My! but the girls that cuddle him are lucky!"

P. So they really said that, eh?

A. Well, sir, didn't the both of them implore me to lead you past there to-day, just as if you were a parade?

P. It really is such an affliction to be so handsome.

A. Yes, indeed, sir. The women are a nuisance, with their teasing, soliciting, exsupplicating me to let 'em see you, and sending for me so much that I can't attend to your affairs, sir. . . .

On page ix, Professor Nixon gives nine lines to "Some Annotated Editions of Plays in the Third Volume". He does not tell us what editions or versions of editions he had in mind; he lets us learn such facts through the dates of publication. Nor is the list up to date. Professor Nixon names, for instance, the edition of the Miles Gloriosus by Brix-Niemeyer

that was dated in 1901. This edition of the *Miles Gloriosus* appeared in the "Vierte Auflage", by Oskar Köhler, in 1915.

(2) Herodotus IV, by A. D. Godley, Honorary Fellow of Magdalen College, Oxford. For notices of the preceding volumes of this translation of Herodotus, see *THE CLASSICAL WEEKLY* 15.198, 16.193.

The contents of the present volume are as follows: Introduction (vii-xviii); Text and Translation of Herodotus, Books VIII and IX (1-301); Index to the four volumes (303-399). There is no word of explanation to indicate the scope of the Index. At the close of the volume there are two small maps, set together on a single page, the one labelled Salamis, the other entitled Battlefield of Plataea.

The Introduction begins with a brief analysis of the contents of Books VIII and IX, "based on the summary in Stein's edition". Then comes (xi-xviii) a discussion of Herodotus's account of the battle of Salamis and the battle of Plataea. Herodotus is very vigorously defended against the criticisms of modern scholars, in particular (xiv-xvii) against the charge of "obvious pro-Athenian bias". Especially good is what Dr. Godley has to say about Herodotus's account of the battle of Salamis (xi-xii).

At the close of the Introduction, xviii, we have the following additional bibliography:

G. B. Grundy, *The Great Persian War*.

J. A. R. Munro, *Journal of Hellenic Studies*, xxii. 323-32 and xxiv. 144-65.

Prof. Goodwin, *Harvard Studies of Classical Philology*, 1906, pp. 75 ff.

Much more pains might well be taken by scholars, both abroad and in our own country, in matters of bibliography. It would be easy enough to give in full the Christian names of every author. The current English fashion of giving Christian names by initials only I dislike exceedingly, particularly when the author is a woman. Furthermore, I see no reason why, in connection with every book cited, the name of the publisher, the date, the place of publication, and the number of the edition should not all be plainly given. It would help also if, to a reference such as that to the *Journal of Hellenic Studies* above, there should be added to the number of the volume the year in which the volume was published.

Finally, what are we to say of such an entry as "Prof. Goodwin, *Harvard Studies of Classical Philology*, 1906, pp. 75 ff."? If Mr. Godley did not know the Christian names of so distinguished a scholar as the late Professor Goodwin, it would not have hurt him to look them up. If he did not look them up, the two English Supervising Editors of the Loeb Classical Library should have looked them up. If they failed to do so, then the American editor should have added the names, as he could easily have done out of his own memory. If the thought was that one so great as Professor William W. Goodwin need not be identified by Christian names or even by initials of those names, then the hideous "Prof." should have been omitted.

Furthermore, I know of no publication entitled *Harvard Studies of Classical Philology*.

I loathe such references as "pp. 75 ff.". This is a busy world. I hold it, therefore, to be an obligation resting upon every careful scholar to give the first and the last pages, or the first and the last paragraphs, involved in a reference. Readers surely should be left with no uncertainty whatever as to the exact compass of the passage that the author has in mind.

(3) Livy, III, by B. O. Foster, of Stanford University. For a notice of Volumes I and II of this translation, see *THE CLASSICAL WEEKLY* 13.169, 16.196. The present volume contains a Translator's Preface (v-vi); A list of the Manuscripts (ix), and of Abbreviations (x); Text and Translation of Books V, VI, VII, and of the Periochae of the same books (1-517); Index of Names (519-525). There are three maps, of good size: Central Italy, The Gallic Invasion, and Battle of the Allia.

I shall give here Professor Foster's translation of the second Chapter of Book VII—the chapter which figures so largely in all discussions of the dramatic *satura* among the Romans. The quotation will thus accomplish two things: it will give, in readily accessible form, the contents of a highly important chapter of Livy, dealing with a matter of the greatest importance to the student of the history of Roman literature—the dramatic *satura*, and it will afford also a specimen of Professor Foster's translation:

The pestilence lasted during both this and the following year, the consulship of Gaius Sulpicius Peticus and Gaius Licinius Stolo. In the latter year nothing memorable occurred, except that with the object of appeasing the divine displeasure they made a *lectisternium*, or banquet to the gods, being the third in the history of the City; and when neither human wisdom nor the help of Heaven was found to mitigate the scourge, men gave way to superstitious fears, and, amongst other efforts to disarm the wrath of the gods, are said also to have instituted scenic entertainments. This was a new departure for a warlike people, whose only exhibitions had been those of the circus; but indeed it began in a small way, as most things do, and even so was imported from abroad. Without any singing, without imitating the action of singers, players who had been brought in from Etruria danced to the strains of the flautist and performed not ungraceful evolutions in the Tuscan fashion. Next the young Romans began to imitate them, at the same time exchanging jests in uncouth verses, and bringing their movements into a certain harmony with the words. And so the amusement was adopted, and frequent use kept it alive. The native professional actors were called *histriones*, from *ister*, the Tuscan word for player; they no longer—as before—alternately threw off rude lines hastily improvised, like the Fescennines, but performed medleys, full of musical measures, to melodies which were now written out to go with the flute, and with appropriate gesticulation.

Livius was the first, some years later, to abandon *saturae* and compose a play with a plot. Like everyone else in those days, he acted his own pieces; and the story goes that when his voice, owing to the frequent demands made upon it, had lost its freshness, he asked and obtained the indulgence to let a boy stand before the flautist to sing the monody, while he acted it himself, with a vivacity of gesture that gained considerably from his not having to use his voice. From that time on actors began to use singers to accompany their gesticulation, reserving only the dialogue parts for their own delivery. When this type of performance had begun to wean the drama from laughter and informal jest,



and the play had gradually developed into art, the young men abandoned the acting of comedies to professionals and revived the ancient practice of fashioning their nonsense into verses and letting fly with them at one another; this was the source of the after-plays which came later to be called *exodia*, and were usually combined with Atellan farces. The Atellan was a species of comedy acquired from the Oscans, and the young men kept it for themselves and would not allow it to be polluted by the professional actors; that is why it is a fixed tradition that performers of Atellan plays are not disfranchised, but serve in the army as though they had no connexion with the stage. Amongst the humble origins of other institutions it has seemed worth while to set down the early history of the play, that it might be seen how sober were the beginnings of an art that has nowadays reached a point where opulent kingdoms could hardly support its mad extravagance.

(To be Continued)

CHARLES KNAPP

## MAGIC AND THE WEATHER IN CLASSICAL ANTIQUITY

(Concluded from page 157)

### CHARMS

The menace of hail-storms might be removed in many ways: by using rags from women's clothing<sup>117</sup>; by covering meal with a red cloth<sup>118</sup>; by threatening the heavens with bloody axes<sup>119</sup>; by setting up in the house wooden images of bulls<sup>120</sup>; by tying together on a cord many keys from different houses and stretching the cord around a field<sup>121</sup>; by sowing seed through a sieve made of the skin of a seal<sup>122</sup>; by catching the image of a hail-cloud in a mirror, in which case the cloud departs, either because it is displeased on seeing what it really looks like, or because it thinks it is yielding place to another cloud<sup>123</sup>.

The explanations of the last methods are of course pure guesses. I suspect that this is an instance of sympathetic magic, and that the brightness of the mirror is supposed to cause a return of the bright thing, the sun. A student once told me that in Indiana the Amish put on sunbonnets and walk around the field in order to dispel the threatening storm.

If thin pieces of iron or 'heads of keys' are placed in the nest of a sitting hen, thunder will not be likely to keep the eggs from hatching<sup>124</sup>. Earth scraped from a plough is equally effective<sup>125</sup>. *Dolia* of wine may be protected against thunder by placing iron in them<sup>126</sup>. As a charm against bad weather, Agamemnon dedicated the rudder of his ship in a shrine of Artemis<sup>127</sup>. When (? an object made of) iron from the bottom of a certain spring in India was stuck in the ground, it averted clouds and hail and hurricanes. Ctesias says that the Persian king Artaxerxes tested this twice<sup>128</sup>.

A common charm against thunder and lightning

consisted of onions, hair, and sprats. This was taught to Numa by Picus and Faunus<sup>129</sup>.

Some, however, say that it was not the imps themselves who imparted the charm, but that they called Jupiter down from heaven by their magic, and that this deity angrily told Numa that he must charm thunder and lightning with 'heads'. 'Of onions?', asked Numa, filling out the phrase. 'Of men', said Jupiter. Thereupon Numa, trying to avert the horror of the prescription, asked 'with hair?' 'Nay', answered Jupiter, 'with living—' 'sprats?' added Numa, as he had been taught by Egeria to say<sup>130</sup>.

On one occasion, when the *inyx*, evidently the wheel rather than the bird, was moved, a rainfall was caused in Attica and the land was freed from drought<sup>131</sup>. One of Plutarch's etymologies for *ancile*<sup>132</sup> explains that the word comes from *auchmon lysis*, because it puts an end to drought.

Aulus Gellius<sup>133</sup> did not credit the belief that the head and the neck of a chameleon, if burnt in oak wood, would suddenly cause rain and thunder, or that the burning of its liver on the tops of tiles would have the same effect.

The eagle was regarded as lightning-proof<sup>134</sup>. It has been argued that the Greeks used representations of this bird as a substitute for lightning-rods, and that they sought to protect some of the early temples by putting likenesses of eagles on the pediments<sup>135</sup>. For other magical weather lore of animal life, see THE CLASSICAL WEEKLY 16.6-7.

There were stones, too, which had magical properties. Jasper could bring rain upon fields parched by drought<sup>136</sup>. The Greeks had a 'rainy stone'<sup>137</sup> which calls to mind the *lapis manalis* of the Romans. Coral could end a drought and avert hail, thunder, wind, and tempest. It protected both people and houses against thunderbolts<sup>138</sup>. The *lychnis* averted hail and everything destructive to the fields<sup>139</sup>. Persons possessing the *lapis epistiles* could turn aside from crops hail, clouds, and destructive whirlwinds<sup>140</sup>. The *lapis heliotropius* was used in summoning rain<sup>141</sup>. A chaste person carrying the *lapis ceraunius* would never be struck by a thunderbolt, nor would the house or villa in which he might happen to be. One carrying it at sea was safe from bolts<sup>142</sup> and squalls<sup>143</sup>.

If you find a stone called *chalisites*, keep it<sup>144</sup>. When

<sup>129</sup>Plutarch, Numa 15. Compare Ovid, Fasti 3.291-292, 327-343; Arnobius, Adversus Gentes 5.1. Miss Jane Harrison, Themis, 106 (Cambridge, 1912), holds that in primitive Italic religion Picus and Faunus really made the weather.

<sup>130</sup>Perrin's translation. <sup>131</sup>Marinus, Proclus 28. <sup>132</sup>Numa 13.6. <sup>133</sup>Noctes Atticae 10.12.3. See too Pliny, N. H. 28.113.

<sup>134</sup>Pliny, N. H. 10.15; Lydus, De Ostentis 45 C.

<sup>135</sup>Salomon Reinach, Aetos Prométhée, Revue Archéologique 10.59-81. For a similar use of the *inyx*, see Cook, Zeus 1.256-265.

<sup>136</sup>Orpheus, De Lapidibus 260-270; Damigeron 13.

<sup>137</sup>Mély, Les Lapidaires de l'Antiquité et du Moyen Age, 2.39 (Paris, 1896-1899).

<sup>138</sup>Orpheus, Lithica 596-607; commentary on Orpheus, Lithica, pages 149-150 (Abel's edition, Calvary, Berlin, 1881); Damigeron 7; Isidore, Origines 16.15.25.

<sup>139</sup>Orpheus, Lithica 271-272; commentary on Orpheus, Lithica, page 141 (Abel's edition).

<sup>140</sup>Damigeron 15. <sup>141</sup>Damigeron 2.

<sup>142</sup>In some parts of modern Europe fossilized sea-urchins are called thunderstones. They are supposed to protect both persons and property against bolts. See C. Blinkenberg, The Thunder-weapon in Religion and Folklore, 77-83 (Cambridge, 1911). It is very probable that the ancients regarded certain kinds of fossils as thunderstones. See E. S. McCartney, On Fossil Thunderstones and Fingerstones, The Classical Journal 18.425-426.

<sup>143</sup>Damigeron 12.

<sup>144</sup>Compare Solinus 37.17: *chalias grandinis et candorem praefert et figuram*.

<sup>117</sup>Plutarch, Moralia 700 F. <sup>118</sup>Palladius 1.35.1. Perhaps the red of the cloth was a substitute for the blood of sacrifice. <sup>119</sup>*Ibidem*.

<sup>120</sup>Geoponica 1.14.7. <sup>121</sup>Geoponica 1.14.6. <sup>122</sup>Geoponica 5.33.7-8. <sup>123</sup>Palladius 1.35.15; Geoponica 1.14.4.

<sup>124</sup>Geoponica 14.115. Compare 14.7.11; Pliny, N. H. 10.152; Columella 8.5.12. <sup>125</sup>Pliny, N. H. 10.152. <sup>126</sup>Geoponica 7.11.

<sup>127</sup>Callimachus, Hymn 3.228-232.

<sup>128</sup>Plotinus, Bibliotheca, Codex 72 (Bekker, page 45).

you see it hailing, strike the stone with iron and the hail will pass by<sup>145</sup>. Just outside the Porta Capena at Rome there was a stone called *lapis manalis*, 'rainy stone'. When a dry spell lasted too long, the stone would be carried into the city with proper ceremonies and rain would follow forthwith<sup>146</sup>. Pliny, too, has interesting comments upon the effect of certain stones on the elements<sup>147</sup>.

The classical lands are not the only lands in which stones play a part in weather lore. "Jade, possibly under Chinese influence, is used as a charm, especially in the Burmo-Tibetan region; it diverts lightning and cures heart palpitation; when thrown into water, it brings snow, mist and rain"<sup>148</sup>. For still other instances see G. F. Kunz, *The Magic of Jewels and Charms*, 4-7, 106-108, and Frazer, *The Magic Art*<sup>3</sup>, I. 304-306.

It is probable that a lock of the Gorgon's hair, when exposed to view, was believed to bring on thunder and lightning<sup>149</sup>.

There is considerable discussion of weather magic in general in Miss Harrison's *Themis*, 65, 79-83, 101, 105-107, 172-177, 391, 530. For the part played by vegetation in such lore, see *THE CLASSICAL WEEKLY* 17.108.

#### LOCAL PHENOMENA

In Mauretania there was a hill in which, according to peasants, Antaeus was buried. When any portion of it was dug out, rain began to fall and continued until the earth was replaced<sup>150</sup>. A light object thrown into a wide-mouthed cave at Senta in Dalmatia caused a whirlwind to dash forth, no matter how tranquil the day<sup>151</sup>. In the province of Cyrenaica there was a rock sacred to Auster. When a human hand touched it, Auster would issue forth in a blast<sup>152</sup>. If anyone touched the necklace of Harmonia, which had been dropped into a fountain, the Sun was offended and a storm arose<sup>153</sup>.

#### THE CHRISTIANS AND THE WEATHER

The similarity in some respects of Christian and pagan habits of thought facilitated the substitution of Christianity for paganism. This is illustrated clearly in weather lore. For several centuries after Christ God was the successor of Jupiter as a weather deity. Perhaps the Bible itself encouraged this transfer of powers. Jehovah could cause or avert rain<sup>154</sup>, hail<sup>155</sup>, lightning<sup>156</sup>, thunder<sup>157</sup>, wind<sup>158</sup>, and snow<sup>159</sup>. He too could be prevailed upon by prayer to change the

weather<sup>160</sup>. Christ himself rebuked the wind and caused a great calm<sup>161</sup>.

It is hardly surprising, therefore, that Tertullian<sup>162</sup> seems to take it for granted that the Christian deity could control the rain and the thunderbolts. The Christians prayed for rain or clear weather as did the pagans<sup>163</sup>. They did in fact complain that, when through grovelling in sackcloth and ashes they had wrested merciful rain from God, the credit was ascribed to sacrificial offerings to Jupiter<sup>164</sup>.

Cyprian<sup>165</sup> goes so far as to say that scanty rain-fall and destructive hail-storms are due to the displeasure of the deity at sin, a notion that recalls the impiety of Stratocles. An excess of heat, rain, or cold might likewise be regarded as a visitation of the deity because of crimes of the impious<sup>166</sup>. When, however, excessive rain or drought was charged to the Christians, Cyprian<sup>167</sup> felt outraged. Among the many calamities befalling Rome that were charged to the Christians was included unpropitious weather. Dry spells, hail-storms, pestilences, and plagues were attributed to the anger of the gods at the acts of the Christians<sup>168</sup>. 'Rain fails; the Christians are to blame', was a common saying among the people<sup>169</sup>. When there was, among other things, an earthquake or a rainless sky, at once the cry arose: *Christianos ad leonem*<sup>170</sup>.

At Epidaurus, St. Hilarion the Hermit stilled a tidal wave by making the sign of the cross three times on the sand and stretching out his hands<sup>171</sup>.

So wide-spread was the belief in weather magic that it troubled thinking converts to Christianity. Justin Martyr took note of this feeling in *Questions and Replies to the Orthodox*. Question 31 is as follows:

'If at the divine will the clouds send rain down upon the earth, why do the so-called *nephodioktai* <'cloud-compellers'> cause the clouds to shoot down hail and an abundance of rain when they wish?' <Reply:> 'Since you are testifying what is contrary to the Holy Scriptures, it is unbelievable that they are due to incantations. And you who have put the question have done so, not from what you have seen, but from what you have heard'<sup>172</sup>.

The most discussed piece of weather lore of all time is that connected with the 'Thundering Legion'. The incident itself is not so miraculous as the interpretation thrust upon it. In the year 174 A. D. the Emperor Marcus Aurelius was engaged in a war with the Quadi. After the enemy had surrounded the Romans, they ceased their attacks, hoping that heat and thirst would force submission. When the Romans were being driven frantic by the scorching sun and the terrible thirst, clouds gathered and brought a heavy rain-fall (Dio 71.8). Dio records a story to the effect that a certain

<sup>145</sup>Geoponica I.14.1. The reading in the Teubner edition by Beckh is far different from that in the edition by Io. Nicolas Nicias (1781), which I have used for this particular passage.

<sup>146</sup>Festus, 2 (Lindsay's edition); Servius, on Aeneid 3.175. See also Morgan, as cited in note 21, pages 103-106; Preller-Jordan, *Römische Mythologie*, I.354 (Berlin, 1881).

<sup>147</sup>N. H. 37.142, 150, 155, 164. See too Isidore, *Origines* 16.11.1, 26.15.24.

<sup>148</sup>Hastings, *Encyclopaedia of Religion and Ethics*, 3.443.

<sup>149</sup>Roscher, *Die Gorgonen und Verwandtes*, 80 ff.; Frazer, *Pausanias* 4.433.

<sup>150</sup>Pomponius Mela 3.10. <sup>151</sup>Pliny, N. H. 2.115. <sup>152</sup>*Ibidem*. <sup>153</sup>Mythographus Secundus, 78, in Bode, *Scriptores Rerum Mythicarum Latini Tres*.

<sup>154</sup>Leviticus 26.4-5; Deuteronomy 11.17, 28.24; I Samuel 12.17-18; I Kings 8.35; II Chronicles 7.13; Job 5.10, 28.26, 37.6; Psalms 65.10, 147.8; Amos 4.7; Zechariah 14.17; Acts 14.17.

<sup>155</sup>Exodus 9.29; Isaiah 38.17. <sup>156</sup>Job 28.26; Psalms 135.7.

<sup>157</sup>Exodus 9.29; I Samuel 12.17-18; Job 28.26.

<sup>158</sup>Psalms 135.7; Proverbs 30.4. <sup>159</sup>Job 37.6.

<sup>160</sup>Exodus 9.29; I Samuel 12.17-18; James 5.17. <sup>161</sup>Matthew 8.26; Mark 4.39.

<sup>162</sup>De Oratione 29.

<sup>163</sup>Cyprian, *Ad Demetrianum* 20; Sidonius, *Epistulae* 5.14.

<sup>164</sup>Tertullian, *Apologeticus* 40. <sup>165</sup>*Ad Demetrianum* 7.

<sup>166</sup>Clemens Romanus, *Recognitiones* 4.27 (*Patrologia Graeca* I. 1343).

<sup>167</sup>*Ad Demetrianum* 2. <sup>168</sup>Arnobius, *Adversus Nationes* 1.3.

<sup>169</sup>Pluvia deficit, causa Christiani sunt (Augustine, *De Civitate Dei* 2.3).

<sup>170</sup>Tertullian, *Apologeticus* 40.

<sup>171</sup>Hieronymus, *Vita Sancti Hilarionis Eremitae* 40 (Migne, *Patrologia Latina* 23.49-50).

<sup>172</sup>Minucius Felix, *Octavia* 5.9-13, likewise shows that he understands that the elements are not ruled by Providence.

Egyptian named Arnuphis had called upon demons with magic arts and that they sent the rain.

Xiphilinus, Dio's epitomator, who was friendly to the Christians, discredits this theory. He tells us that Marcus Aurelius, on being informed that there was in his army a legion of Christian soldiers whose prayers were always answered, asked them to supplicate their deity. After they had done this, God terrified the enemy with a thunderbolt and refreshed the Romans with rain. This, according to Xiphilinus (Dio 71.9), was the origin of the name 'Thundering Legion'<sup>173</sup>. When the barbarians recovered sufficiently to attack the Romans, who were engaged in drinking the water they had caught in their shields and helmets, a violent hailstorm and many thunderbolts fell upon them. A significant thing about the event is that the rain did not assist the barbarians and that the hail and the thunderbolts did not injure the Romans.

The pagans, however, did not agree with the Christian view. Upon the column of Marcus Aurelius in Rome it is a pagan deity<sup>174</sup> (Jupiter Pluvius?) who is represented with outstretched wings shaking down the rain<sup>175</sup>. The literature that has grown up about this event is so vast that further comment is superfluous<sup>176</sup>.

Another interesting piece of Christian weather lore is recorded by Marcus Diaconus in his *Life of Porphyrius* (3.19-21). At Gaza, a long drought was attributed by pagans to the arrival of Saint Porphyrius. Thereupon with prayers and sacrifices the people flocked to the shrine of Marnas, who was reputed 'master of the rains'. For seven days they sang hymns, but without avail.

At this juncture the Christians gathered together and with the holy Porphyrius they resorted to prayers, genuflections, litanies, and a procession with a cross in order to influence the Christian deity to send rain. Finally the wind began to blow, the heavens were darkened with clouds, and amid thunder and lightning there came a deluge with rain-drops as large as hail. Seeing this, some of the pagans believed in God, and, mingling with the Christians, exclaimed, 'Christ is the only god. He alone has conquered'.

Instead of quoting from the rather lengthy treatise of Agobard, *De Grandine et Tonitruis*<sup>177</sup>, I shall refer the reader to it.

Throughout the medieval period and even into modern times the Church continued to think it within its province to invoke rain. Litanies and processions were not infrequent. Longfellow's *Golden Legend* gives us a glimpse at a rain ceremony:

<sup>173</sup>For a discussion of the origin of the name, see Daremberg et Saglio, *Dictionnaire des Antiquités Grecques et Romaines*, s. v. Legio, 1086.

<sup>174</sup>The figure has been identified as Notus too. Compare Ovid, *Met.* 1.264-266: *madidis Notus evolat alis terribilem picea tectis caligine vultum. Barba gravis nimbis, canis fluit unda capillis.*

<sup>175</sup>For illustration, see Eugénie Strong, *Roman Sculpture*, Pl. 87 (London: Duckworth and Company, 1907).

<sup>176</sup>See F. Petersen, *Blitz- und Regenwunder der Marcus Säule*, *Rheinisches Museum* 50.453-474; Kraus, *Real-Encyclopädie der Christlichen Alterthümer*, s. v. Legio Fulminatrix; The New Schaff-Herzog *Encyclopaedia of Religious Knowledge*, s. v. Thundering Legion. Further bibliography can be gotten in these articles and in J. E. B. Mayor, *Tertullian's Apology*, page 178 (Cambridge, 1917).

On the subject of Christian weather charms, see Hastings, *Encyclopaedia of Religion and Ethics*, 3.419.

<sup>177</sup>Migne, *Patrologia Latina* 104.148-158.

Hark! from the little village below us, the bells of the church are ringing for rain:

Priests and peasants in long procession come forth and kneel on the arid plain.

They have not long to wait, for I see in the south up-rising a little cloud,

That before the sun shall be set will cover the sky above us as with a shroud.

An example of a rogation is to be found in C. Wordsworth, *Ceremonies and Processions of the Cathedral Church of Salisbury*, 125 (Cambridge, 1901): [*Pro Pluvia Petenda*]. *Deus in quo vivimus et sumus, pluviam nobis tribue congruentem, ut, praesentibus subsidiis sufficienter adiuti, sempiterna fiducialius appetamus*<sup>178</sup>.

Processions to invoke rain are still continued on some of the Greek islands, and doubtless elsewhere.

#### ABUSE AND VIOLENCE IN WEATHER LORE

We are told that farmers abused 'those responsible' whenever there was too much or too little rain for their crops, and that sailors felt provoked whenever there was not a favorable breeze to speed them on their voyage<sup>179</sup>.

In an effort to control the weather some tribes went beyond the realm of magic. A manifestation of the spirit of animism comparable only to Xerxes's lashing of the Hellespont<sup>180</sup> is seen in the reviling of Nature and even the waging of war upon the elements. Strabo<sup>181</sup> tells a story of an Ethiopian tribe that abused the rising sun as being bent upon scorching and fighting them. When the sun was excessively hot, the Atarantes would swear at it in shameless fashion for bringing hardship upon them and their country<sup>182</sup>. The Getae used to retaliate against thunder and shoot at the sky<sup>183</sup>. The Atlantes cursed both the rising and the setting sun<sup>184</sup>. The Psylli decided to make war against Notus when winds from the desert had dried the water in the land (now Tripoli). As they marched into the desert, they were overcome by a simoon and perished to a man<sup>185</sup>.

Violent efforts to counteract or nullify the activities of Jupiter Tonans were made by Caligula. Dio<sup>186</sup> informs us that the Emperor had a machine with which he imitated thunder and lightning. When a thunderbolt fell, he shot a stone in requital, quoting over each shot the challenge of Ajax to Ulysses<sup>187</sup>: 'Either lift me or I'll lift you'<sup>188</sup>. According to Seneca<sup>189</sup>, he declaimed

<sup>178</sup>For other instances of petitions for certain kinds of weather, see H. Bailey, *Rituale Anglo-Catholicum*, 75, 76, 89, 95, 96 (London, 1847).

<sup>179</sup>Simplicii *Commentarius in Epicteti Enchiridion*, 34 (31).

<sup>180</sup>See Herodotus 7.35; Arrian 7.14.5; Plutarch, *Moralia* 470; Juvenal 10.180. On this incident see Grote's remarks in his *History of Greece*, Chapter 38. The Germans are said to have assailed the sea with their naked swords (Philo Judaeus, *De Somniis* 2.17).

<sup>181</sup>Strabo 2.22. <sup>182</sup>Herodotus 4.184.

<sup>183</sup>Herodotus 4.94. A striking parallel to this is to be found in Parkman, *The Oregon Trail* (Leonard's edition), 176, in which thunder-fighting among the Ogillallah Indians is described. See also Frazer, *The Magic Art*, 2.183, note 2 (London, 1917).

<sup>184</sup>Pliny, N. H. 5.45; Solinus 31.2; Pomponius Mela 1.8. See Herodotus 4.184-185. There has been some confusion of the names Atarantes and Atlantes. On this point see Smith, *Dictionary of Greek and Roman Geography*, s. v. Atarantes.

<sup>185</sup>Herodotus 4.173; Aulus Gellius, *Noctes Atticae* 16.11.1-3. For instances of attacks on the weather, see Frazer, *The Magic Art* 1.328-331 (London, 1917).

<sup>186</sup>Seneca, 1.1. <sup>187</sup>Iliad 23.724.

<sup>188</sup>Caligula quoted this with a shift of emphasis from verb to pronoun. See Leaf's note ad loc.

<sup>189</sup>De Ira 1.20.8.



this verse when thunder disturbed the pantomime actors whom he was trying to imitate and also when a banquet was interrupted.

How easy it is to postulate a relation of cause and effect is clearly exemplified in the weather lore of battle. During the World War it was a matter of common belief that battles caused rain<sup>100</sup>. Some scientists were inclined to put credence in the theory until the spring offensive of 1917, which was accompanied and followed by drought. We are so used to the association of this theory with gun-fire<sup>101</sup> that it is hard to believe it existed before the days of explosives, yet we find Plutarch<sup>102</sup> commenting as follows in connection with the battle of Aquae Sextiae:

'Men say that it is a common thing for violent rain-storms to crash down after battles, either because some divine agency hallows and deluges the ground with purifying waters from heaven, or because the blood and the putrifying matter send up a moist and heavy vapor which condenses the atmosphere. This is easily affected and from the slightest cause is readily changed to a marked degree'.

We may still feel kinship with the ancients in their efforts to secure rain by prayer and magic. Congregations in the United States are still willing to pray for rain and farmers are still gullible enough to hire rain-makers<sup>103</sup>.

The history of weather lore during the many centuries required to eradicate religious and magical conceptions from the minds of intelligent men is a good illustration of the struggle that took place in removing manifestations of nature from the region of the supernatural and in placing them in the realm of science.

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### THE PLAN OF JUVENAL'S FIRST SATIRE

The most trustworthy of the ancient Vitae of Juvenal<sup>1</sup> contains the statement that he practiced oratory until about middle life<sup>2</sup>. The rhetorical training which this implies, and which was characteristic of Roman education at the time is evident on every page of the poet's work. In view of this training, which of course included the disposition of the subject-matter in oral and written discourse, it is rather surprising to find Juvenal giving his modern editors and critics the impression that he has made an incoherent arrangement of his material in the first Satire. "The first satire", says Nettleship<sup>3</sup>, "is a series of incoherent complaints. . . all these are hurried together in no intelligible order. . . Then at l. 81 the satire seems to open again and promise a description of various vices; but instead of this we have an elaborate complaint. . . of the poverty of the nobility, with a description of the hardships of a client. . . The ill-proportioned piece concludes with a

promise to write against the dead"<sup>4</sup>. This unfavorable judgment is no doubt due partly to Juvenal's unmarked and abrupt transitions and to the fact that details do not always follow in logical order, but it has come about chiefly through his failure to make clear the connection he had in mind between verses 18-81 and verses 81-149. The relation of these two passages is the problem of the first satire.

In 18-81 Juvenal utters his indignation at the corrupt state of society, of which he proceeds to give some illustrations, putting in high relief Egyptians, parvenu freedmen, women defying the conventions and deceiving their husbands, lawyers with ill-gotten gains lolling in sedan chairs, and young men squandering their patrimony on horses and mistresses. In this picture criminals ply their trades and prosper. Honesty is praised in words, but left to starve in practice. If a man would be anything in the world, he has first to achieve a reputation by committing some crime. In such a society it is impossible for a good man to keep silent. Even if he lacked the native talent for writing, his anger would supply it and guide his pen.

In 81-149, after a comprehensive definition of satire, Juvenal devotes himself again to the prevalence of certain vices. Gambling, for example, is rampant. Men hazard their all at the gaming-table and have not enough left to buy a tunic for a shivering slave. The rich indulge in gluttony and luxurious houses, while the freedman with his newly gotten wealth lords it over tribunes and praetors. The rich take precedence, and money has the highest reverence. In the meantime the poor client, notwithstanding his faithful services, has little chance. He obtains his dole with difficulty and ekes out a miserable existence, while his rich patron dines on the costliest products of the land and the sea. In short, vice of every kind is prevalent in an unparalleled degree.

The question is, how are these two passages related? Is the latter a mere repetition of the theme with variations? The purpose of 18-81 is clear, since Juvenal is describing with concrete illustrations the social conditions that led him to write satire. The second section (81-149) in my view is intended to exhibit the subject-matter of satire as exemplified in sample treatments of selected topics. Its material, though not altogether similar, resembles that of the first part for the reason that for Juvenal social abuses and the subjects appropriate to satire are virtually coincident. Thus, while matters of a similar character are found in the two sections, they are treated from entirely different standpoints. In the one case they are regarded as the motive of Juvenal's literary activity, in the other, as specimen subjects of satire itself. If this underlying design be recognized, there is no longer any question of incoherency of arrangement.

There are two or three other considerations in favor of this view. One is the definition of satire at the beginning of the second section (85-86), which would have little point unless it were followed by illustrative examples. Moreover, at the end of the passage Juvenal refers to the situation described in the preceding lines as *materia*, 'subject' or 'subject-matter', giving a clear indication of his point of view, which is here that of the writer rather than that of the moralist, as in the earlier part of the satire. Compare 150-151, *dicas hic forsitan unde ingenium par materiae*, 'You may say where's the ability commensurate with the subject?' Again, when the poet in 149 has summed up the abundance of satiric material in the statement, *omne in praecipiti vitium stetit*, 'Every vice has stopped only at the very brink (that is, 'has gone as far as possible'), he follows it with the oratorical *utere velis, totos pande sinus*,

<sup>100</sup>See E. L. Hawke, Rainfall and Gunfire, Nature 99.467-468; Theodore F. Van Wagenen, Rainmaking by Explosion, Scientific American 100.295.

<sup>101</sup>Edward Powers, War and the Weather<sup>3</sup> (Delavan, Wisconsin; revised edition, 1890), proves to his own satisfaction that battles cause rain. Many soldiers who served in the American Civil War held this view.

<sup>102</sup>Marius 21.

<sup>103</sup>The National Geographic Magazine, Volume 6, has three pages of references (60-62) to the artificial production of rainfall.

<sup>1</sup>J. Dürr, Das Leben Juvenals, 5 (Ulm, 1888).

<sup>2</sup>. . . ad medium fere aetatem declamavit. . . This Vita may also be found in the edition of Juvenal by H. L. Wilson, Introduction, viii (New York, D. C. Heath and Company, 1903).

<sup>3</sup><English> Journal of Philology 16.62.

<sup>4</sup>Nettleship's judgment is quoted with approval by J. D. Duff, and is echoed in varying degrees by Friedländer, Wilson, and Pearson and Strong in their editions of Juvenal. Messrs. Pearson and Strong remark that, while the satire is lucid in style, it is "loose, inharmonious and inconsistent in construction".



'set sail, spread all your canvass', which is equivalent to saying, 'I have shown the field. Now is the time to set diligently to work'.

With this interpretation it is possible to have a sound sequence of thought for the whole poem. 'I propose', says Juvenal in effect, 'to devote myself to writing. The kind most congenial to me and most needed in the present state of society is satire. The subject-matter of satire (of which I shall give some examples) is human nature in certain of its manifestations, and there never was a time when material for satiric treatment was more abundant. In view, however, of certain practical consequences to myself I will confine my attacks to the dead'. There is no lack here of a coherent plan, which is what we should expect from a man who gave half his life to rhetorical studies.

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### TERENCE, ANDRIA 117-123, IN THE LIGHT OF LESSING'S AESTHETIC THEORY

Lessing's *Laocoon* appeared ten years before the Declaration of American Independence, and was destined to exert a profound influence not only upon subsequent writers in the field of aesthetic theory, but also upon creative authors and artists.

The neo-classicists had seized upon Horace's phrase *Ut pictura poesis* (*Ars Poetica* 361), and had sought to combine it with Aristotle's doctrine of imitation, set forth in the *Poetics*, with the result that a theoretical foundation seemed to be laid for the ingrained tendency to confuse the arts with one another and the various genres within each art (compare Irving Babbitt, *The New Laocoon*). Simonides had anticipated Horace by declaring that 'painting is mute poetry and poetry a speaking picture'. Shortly after Lessing's time Schlegel was to define architecture as 'frozen music'. These definitions, whatever may be said for them, lent encouragement to attempts at a *transposition d'art*, and seemed to warrant the objections of critics when they found poets and painters treating the same themes in different ways. Writers sought to diversify their works with picturesque descriptions borrowed from painting or to turn their poems into symphonies by euphonic effects suggested by music; paintings degenerated into allegories; Gautier and his followers "carved or painted their verses and achieved an amazing degree of plastic precision"; verbiage was written which, as Rostand said, 'you read with your ears and listen to with your eyes'—an utter confusion of the normal, not to say the legitimate, spheres of poetry, music, painting, and sculpture.

In Lessing's day these tendencies, which came to be greatly accentuated by the romantic movement, had not yet reached their acme. Nevertheless, Lessing plainly recognized the situation and attacked it from the standpoint of a true Hellenist and Aristotelian. On his title-page he printed the words of Plutarch, *Moralia* 347 A, 'Painting and poetry differ in the material and the modes of their imitation', a statement which strikes the very keynote of his discussion. In Chapter 16, he set up the principles which, he declared, had been suggested to him by his reading of Homer. The material which the poet uses for artistic imitation consists of words (or their sounds), which necessarily succeed one another in time and cannot all be comprehended at once. The painter, however, employs forms and colors, which exist in space and may be juxtaposed. Consequently, the themes of the poet and those of the artist must differ as their materials differ; those of the former must succeed one another in time, those of the latter must coexist in space and have visible properties. In brief, poetry deals with actions; painting deals with objects at a single moment of time, a fact which makes the selection of 'the most pregnant moment' so vital a matter to the artist.

There is no need of following all the amplifications of Lessing's thought. I shall confine myself to one specific matter. In Chapters 20-21 he maintained that physical beauty, since it consists of elements which exist in space and lie close enough together to be taken in at a glance, may be successfully treated by the painter. But the poet must resolutely refrain from such descriptions. The elements, which he needs must rehearse in series, utterly fail of their effect under these conditions. The piecemeal succession of details can convey little impression of coexistent qualities which do not coalesce in our imagination. The poet, then, must not describe beauty, but must by actions give his audience a suggestion of its power. This is in fact the practice of Homer, who scarcely gives more than a single positive detail of Helen's appearance, the fact that her arms were white (*Iliad* 3.121). "Nevertheless, he manages to give us an idea of her beauty which far surpasses anything that art could do. Recall the passage where Helen enters the assembly of the Trojan elders <*Iliad* 3.156-158>... What can give a more vivid idea of her beauty than that cold-blooded age should deem it well worth the war which had cost so much blood and so many tears? What Homer could not describe in its details, he shows us by its effect (Frothingham's translation)".

On the present occasion I have no desire either to criticize or to defend Lessing's contention. I merely wish to share with others the interest which I have found in observing that in *Andria* 117-123, Terence (and probably also Menander in the Greek original) employed the same technique as Lessing has detected in Homer.

Simo has interfered very little with the conduct of his son Pamphilus, but now he wishes his son to marry. Diligent inquiries had convinced him that Pamphilus was not entangled in any love affair, and so he anticipated little opposition from Pamphilus to the marriage. Suddenly an accident gave him a glimpse of the strange woman from Andros, and dashed his house of cards to the ground. Looking at the matter in retrospect, as he does in relating it to his freedman, he might be expected to let his resentment manifest itself to the extent of speaking slightly of Glycerium's appearance. But what Simo actually said is as follows:

Interea inter mulieres  
quae ibi aderant forte unam aspicio adolescentulam,  
forma—SO. Bona fortasse? SI. et voltu, Sosia,  
adeo modesto, adeo venusto, ut nil supra.  
.....  
..... quia erat forma praeter ceteras  
honestam ac liberalem, accedo ad pedisequas,  
quae sit rogo.

The point of the comparison is two-fold. On the one hand, there is not a word here that would assist an artist in painting her picture or assist us in visualizing her appearance. On the other hand, the effect of her beauty in wringing from Simo, despite his natural resentment, such generous words of praise creates upon us a greater impression than any description could do. Of course, Simo's anger is far smaller than that of the Trojan elders, and Glycerium's fault far less than Helen's; the whole incident lies in a lower plane. But such an unevenness necessarily inheres in drawing a parallel between comedy and the epic. In essence, the technique of both scenes is identical.

There is another point in the scene, although it bears no relation to Homer. Though of course Simo does not as yet suspect it, Glycerium is to be found free-born in the dénouement and to become his son's legal wife; in prospect the playwright must protect her against seeming unworthy to occupy this station, when it became possible. Hence the use of adjectives like *honestam* and *liberalem* in Simo's description. The comic poets often took precautions against developments of this sort; compare Flickinger, *The Greek Theater and Its Drama*, 278-279. I have even noted one instance

where a similar thing is done for a male character. In Plautus, Captivi, Tyndarus is a slave and has been so since his fourth year. Nevertheless he is soon to be recognized as free-born and to regain his proper status. Accordingly, we are informed in 991-992, by his young master, that is < = Tyndarus > *mecum a puero puer bene pudiceque educatus usque ad adulescentiam*.

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### CLASSICAL ARTICLES IN NON-CLASSICAL PERIODICALS

#### X

Byzantinische Zeitschrift—Volume for 1923, Die Griechische Übersetzung der Summa Theologie des Thomas von Aquin, Michael Rackl; Review, favorable, by Ed. Luigi De Stefani, of an edition, by J. Haury, of Procopii Caesariensis Opera Omnia [the publication of this review, which was written in 1914, was postponed because of the suspension of the periodical, owing to the Great War]; Review, favorable, by Albert Thumb, of D. C. Hesselring and H. Pernot, *Ἑρωτοπαλῖνα* (=Bibliothèque Grecque Vulgaire, Volume X); Review, favorable, by A. Maidhof, of N. Banescu, Die Entwicklung des Griechischen Futurums von der Frühbyzantinischen Zeit bis zur Gegenwart.

La Cultura—November, 1923, Review, favorable, by G. Levi Della Vida, of Nicola Turchi, Le Religioni Misteriosofiche del Mondo Antico.—December, 1923, Review, by Nicola Festa, of K. Mouli, Odyssee und Argonautika [the reviewer does not accept the writer's theory that the Odyssey is based on a lost Argonautica].

Literarisches Zentralblatt—December, 1923, Review, favorable, by Fr. Pfister, of Geschichte der Philosophie. I. Die Griechische Philosophie. Erster Teil. Von Thales bis Leukippos; Review, by Fr. Pfister, of A. B. Drachmann, Atheism in Pagan Antiquity.

Monatsschrift für Geschichte und Wissenschaft des Judentums—October-December, 1923, Hellenistica, I. Heinemann [= a review of Franz Dornseiff, Das Alphabet in Mystik und Magie; Ed. Williger, Hagios. Untersuchungen zur Terminologie des Heiligen in den Jüdisch-Hellenistischen Religionen; Franz Boll, Vita Contemplativa, Die Nachsokratiker; Hans Leisegang, Griechische Philosophie von Thales bis Platon, Hellenistische Philosophie von Aristoteles bis Plotin; Joh. Geffcken, Der Ausgang des Griechisch-Römischen Heidentums; Ludwig Treitel, Gesamte Theologie und Philologie Philos von Alexandria; Fr. Tocke, Die Entstehung der Weisheit Salomos; W. Bonsset, Jüdisch-Christlicher Schulbetrieb in Alexandria und Rom].

Le Muséon—Volume XXVI, Analecta Philologica: Un Mot Nouveau *καρσενήλιον καρσέληιον*, L. Th. Lefort [the word in question occurs in the Greek Life of St. Pachôme. The writer concludes that it is the familiar name for some dessert divided among the monks and eaten by them in their cells]. Nineteenth Century and After—October, 1923, Cruis-

ing on the Coast of Greece, Teignmouth [a breezy account, of interest to a classicist, of the experiences of a midshipman in the sixties].

Revue de Genève—December, 1923, Tibre et Oronte, Henry de Montherlant [taking as a starting-point Juvenal 3.62-63 iam pridem Syrus in Tiberim defluxit Orontes. . . , the writer develops in a rather mystic manner the thesis that there are two philosophies: the one Oriental, female <!>, founded on the unverifiable, the other Roman and Hellenic, virile, founded on nature and reason. The first, which flourished especially from 1900 to 1910, he believes to be productive of disorder and the ills of modern civilization; the second, in favor of which there has been a reaction since 1910, is productive of all that is good in religion, politics, arts, letters, sciences, and sport].

Rivista Storica Italiana—1923, Review, favorable, except for certain reservations, by Giovanni Patroni, of Antonio Minto, Populonia; La Necropoli Archaica; Review, favorable, by Vincenzo Arangio-Ruiz, of L. M. Hartmann and G. Kromayer, Storia Romano, translated by G. Cecchini; Review, favorable, by G. Bertoni, of Fr. Carandini, Il Parlacium o Anfiteatro Romano di Ivrea; Review, by Mario Attilio Levi, of L. A. Constans, Arles Antique [it is said that the work is useful, but that it would have been more so if a complete bibliography and a transcription of inscriptions had been included]; Review, by G. Mazzantini, of Luca De Regibus, Il Processo degli Scipioni [concludes that the law-suit against P. Scipio Africanus was not completed]; Review, by Vittorio Viale, of A. Sogliano, Sulla Facciata della Villa Antica de Lusso, e sulla Villa di Diomede in Pompei [the work is said to correct errors on the part of other archaeologists].

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E. ADELAIDE HAHN

### THE WASHINGTON CLASSICAL CLUB

The Washington Classical Club held its second meeting for 1924-1925 early in February. Mr. Charalambos Simopoulos, Greek Minister to the United States, traced the life of the Greek spirit from classical times to our day, and its service to modern culture. The third meeting was held on February 28. Colonel Oliver L. Spaulding, the President, announced as the theme of several meetings The Value of the Classics in Professional Study. Professor Elmer L. Kayser, of George Washington University, an historian, urged a thorough study of ancient history as an indispensable background for a study of later times. He believes, too, that ancient manuscripts have by no means yielded up all their treasures in the field of history.

MABEL C. HAWES, *Corresponding Secretary*

### THE CLASSICAL CLUB OF PHILADELPHIA

The Classical Club of Philadelphia held its 179th meeting, conjointly with a session of The Oriental Club of Philadelphia, on March 12. Professor David M. Robinson gave an illustrated account of his discoveries last year on the site of Pisidian Antioch, and discussed the light thrown on the origin and the life of that city, as well as on the history of Rome, by his finds, architectural, sculptural, and epigraphical.

B. W. MITCHELL, *Secretary*